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The Journal of Israel and Jewish History and Numismatics
Volume 49 No. 3, July August September 2016

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ANDREW PERALA, EDITOR

TABLE OF CONTENTS

PRESIDENT'S MESSAGE5

EARLIEST KNOWN 'TEN COMMANDMENTS'
TABLET TO BE AUCTIONED7

AINA AT ANA 2016.....10

FOUND: HASMONEAN ERA
SILVER COIN HORDE 11

BUTTONS OF TEARS AND BLOOD

BY IRA REZAK

AND TSADIK KAPLAN..... 14



WARBURG'S ONE-OF-A-KIND MEDAL.....28

THE BATTLE FOR AMMUNITION HILL30

SIX DAYS OF CREATION:
NEW MEDAL SERIES.....37

SEEKING SACAGAWEA:
DENIS BIEBER'S QUEST.....42



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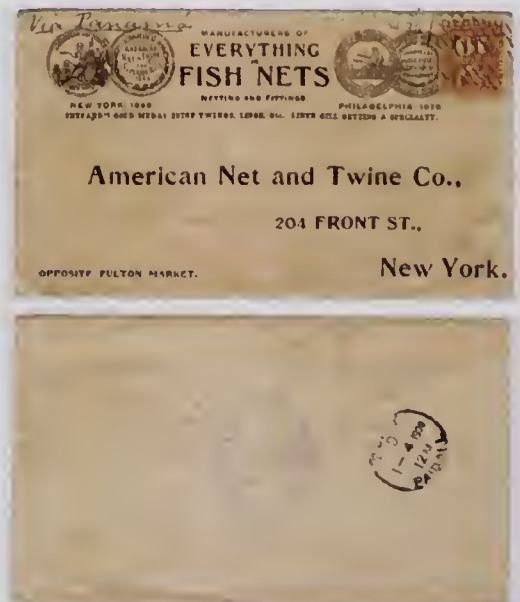
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2016 ANA REPORT: AWARDS, HONORS

I am happy to report that AINA had a very successful ANA Convention. We signed up eight members, we handed out 160 AINA medals to juniors participating in ANA's Treasure Trivia activity, we heard an entertaining and informative talk by sculptor Eugene Daub at a well-attended joint meeting with TAMS (Token and Medal Society), and we had a productive Board Meeting, which included a unanimous Resolution thanking our steadfast Treasurer Donna Sims for her dedication and hard work in behalf of AINA.

I was extremely pleased that Dr. Benjamin Weiss received two important awards for his exceptional article "Anti-Semitic Bigotry

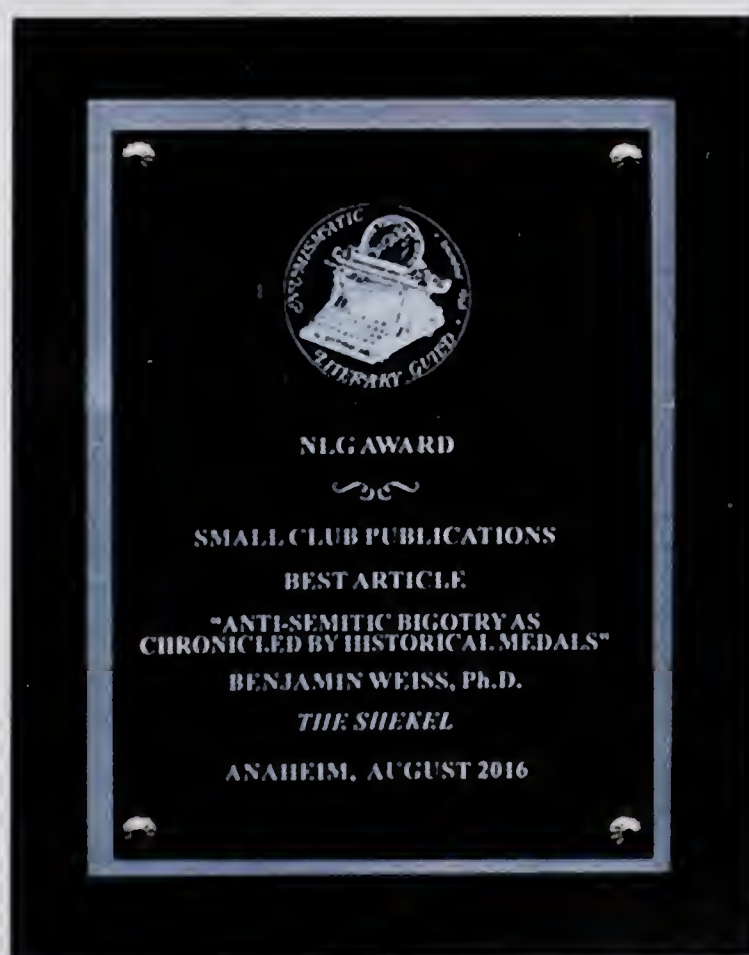
PRESIDENT'S MESSAGE

as Chronicled by Historical Medals," that appeared in The Shekel in 2015—the Ben and Sylvia Odesser Memorial Award for Outstanding Contribution to Judaic Numismatics & Exonumia, presented by TAMS and AINA, and the Numismatic Literary Guild Award for the Best Article in Small Club Publications.

Congratulations Ben!

All the best,

Mel





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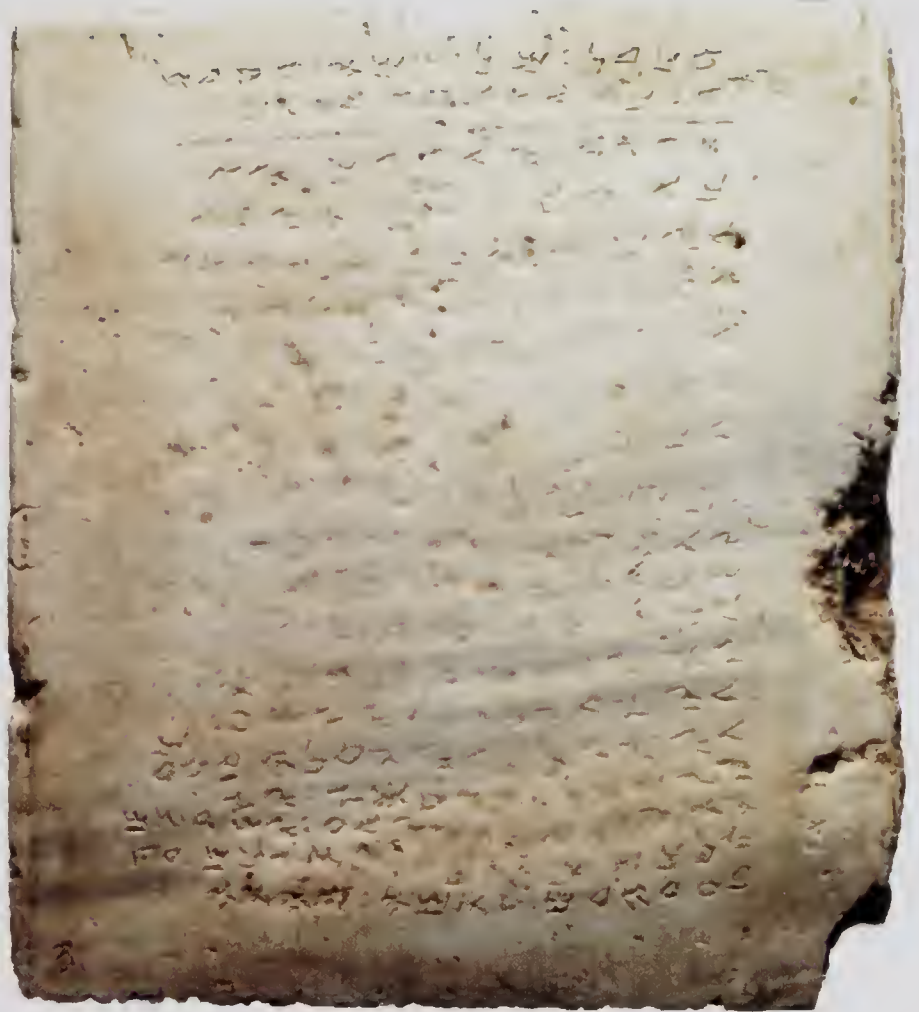
EARLIEST KNOWN 'TEN COMMANDMENTS' TABLET TO BE AUCTIONED

*ONLY NINE
COMMANDMENTS
LISTED ON
1,600-YEAR-OLD
INSCRIBED TABLET*

*Considered a National Treasure
of Israel; slated for November
sale by Heritage Auctions.*

*Meticulously researched,
200-pound stone tablet
dates to 4th century CE.*

*Highlight of collection
of properties from the
Living Torah Museum.*



The world's earliest-known stone inscription of the Ten Commandments – one of the most important documents in history, and a “national treasure” of Israel – will be offered Nov. 16, 2016 by Heritage Auctions in the “Properties of the Living Torah Museum” auction in Beverly Hills, California.

The tablet is the centerpiece of an offering of Bible-related historical artifacts, owned by the Living Torah Museum in Brooklyn, New York. The tablet has an opening bid of \$250,000.

The two-foot-square marble slab, inscribed in an early Hebrew script called Samaritan, likely adorned the entrance of a synagogue destroyed by the Romans between 400 and 600 CE,

or by the Crusaders in the 11th century.

The slab of white marble, weighing about 200 pounds, is chiseled with 20 lines of letters in Samaritan script, derived jointly from Hebrew and Aramaic. After an introductory dedication and invocation, it lists nine of the 10 commonly known Biblical Commandments from the Book of Exodus, omitting “Thou shalt not take the name of the Lord thy God in vain” (King James translation), and adding one commonly employed by the Samaritan sect exhorting worshippers to “raise up a temple” on Mount Gerizim, the holy mountain of the Samaritans, located near the West Bank city of Nablus.

Potential bidders are required to

Continued

Continued

agree to place the object on public exhibition, as per a stipulation by the Israel Antiquities Authority (IAA), which has designated the piece a “National Treasure” of Israel.

While Dead Sea Scrolls dated to the First century CE contain written examples of the Ten Commandments on parchment and papyrus, the earliest stone inscriptions of the Biblical law code are found in the so-called “Samaritan Decalogues” dating to the early centuries CE, of which there are four known examples including the Living Torah example.

All of the other examples are fragmentary and are now in museum collections or at protected sites in the Middle East. The Living Torah example is among the earliest of these Decalogues, and certainly the most complete. It is also the only example that can be legally obtained for private ownership.

Samaria, a mountainous region north of Jerusalem, was in Biblical times home to an offshoot sect of Judaism whose worshippers were often denounced by traditional Jews. The Samaritans are widely known to Christians through the parable of the Good Samaritan. Their sect has endured through the centuries alongside traditional Jews, Pagans, Christians, and Muslims.

Based on the letter forms studied by scholars, the stone was probably carved in the late Roman or Byzantine era, circa 300-500 CE, to adorn the entrance or worship space of a synagogue in or around the modern city of



The temple of Zeus on Mt. Gerizim appeared on a bronze coin of Neapolis, issued by Antoninus Pius in 160 CE.

Yavneh, now in western Israel.

The synagogue was likely destroyed when the Samaritan sect was heavily suppressed by the Romans in the mid-400s, by the Byzantines in the 500s, or by the Muslims or Crusaders up to the 12th century CE.

The rediscovery of the Ten Commandments Stone was first related in a 1947 article in a scholarly journal written jointly by a Mr. Y. Kaplan, the stone's then-owner, and Yitzhak Ben-Zvi, later President of Israel (1952-1963) and a noted archeologist specializing in ancient texts. It was first uncovered in 1913 during excavations for a railroad station near Yavneh, and was acquired by an Arab man who set it in the floor of his courtyard. Over many years, foot traffic wore down some of the letters at the center of the slab, although the forms are still discernible.

In 1943, the tablet was acquired by Mr. Kaplan, who brought in Dr. Ben-Zvi and other scholars to study it. Not-

Continued

The Ten Commandments and Hanukkah menorahs are also popular design motifs on Israel's coins and medals. Shown at right is a 2005 Israel ½ oz. gold Proof 10 New Sheqalim coin.

Below, a Ninth century CE nine-spouted ceramic oil lamp dated to the First century CE which is regarded by some experts as the earliest known Hanukkah menorah.



Continued

ed antiquities dealer Robert Deutsch acquired the piece in the 1990s, and Rabbi Saul Deutsch obtained it for his Living Torah Museum in Brooklyn, NY in 2005.

The tablet has been the centerpiece of the Museum's collection since then and was subsequently published in *Biblical Archaeology Review* magazine and elsewhere.

Although considered a "National Treasure" of Israel, the Israeli Antiquities Authority (IAA) approved export of the piece the United States in 2005 on the condition that it be displayed in a public museum, a condition that still pertains.

The "Property of the Living Torah Museum" auction will include at least

50 other artifacts from the museum's collection, including a nine-spouted ceramic oil lamp dated to the first century CE that is regarded by some experts as the earliest known Hanukkah menorah.

Proceeds from the November 16 auction will be used to expand and upgrade museum facilities, Rabbi Deutsch said, including construction of a full-scale replica of the original Tabernacle in Solomon's temple. The museum's location is 1601 41st Street in Brooklyn, New York.

Exhibitions of the Ten Commandments Stone and other artifacts included in this sale will be held in Heritage's offices in Dallas, New York, and Beverly Hills in October and November. ▢

Reprinted courtesy Heritage Auctions

AINA AT THE 2016 ANA



Photo by Jeff Starck/courtesy Coin World

Sculptor Eugene Daub shows plaster model of the 2016 Jewish-American Hall of Fame medal honoring Astronaut Judith Resnik, as part of his talk to the ANA 2016 joint TAMS-AINA meeting.



The Wacks family at the 2016 American Numismatic Association's World Fair of Money: Front, Landon. Back row, left to right, Shari, Esther and Mel.

HASMONEAN-ERA SILVER COIN CACHE FOUND IN MODI'IN



Photo courtesy Israel Antiquities Authority

The cache, found in Modi'in, hometown of the Maccabees, has 16 Shekels and Half Shekels of Tyre, including one or two coins from every year between 135–126 BCE.

The Israeli Antiquities Authority (IAA) revealed recently that it had unearthed a hoard of silver coins from the Hasmonean period (135-126 BCE) in April 2016.

The discovery of the silver coins took place during ongoing excavations near Modi'in, and with the participation of local youth.

The dig is being conducted ahead of construction of a new neighborhood at the initiative of the Modi'in-Maccabim-Re'ut municipality.

Archaeologists found the ancient coins hidden in a rock crevice,

against a wall of an impressive agricultural estate found during the excavation. The estate took part in the Jewish revolt against Roman occupation, and revealed numerous intriguing finds.

According to Avraham Tendler, director of the excavation, "This is a rare cache of silver coins from the Hasmonean period comprised of shekels and half-shekels (tetradrachms and didrachms) that were minted in the city of Tyre and bear the images of the king, Antiochus VII and his brother Demetrius II.

Continued

*Photo courtesy Israel
Antiquities Authority*

*Archaeologists found the ancient
coins hidden in a rock crevice,
against a wall of an impressive
agricultural estate that took part
in the Jewish revolt against
Roman occupation.*



Continued

“The cache that we found is compelling evidence that one of the members of the estate who had saved his income for months needed to leave the house for some unknown reason. He buried his money in the hope of coming back and collecting it, but was apparently unfortunate and never returned. It is exciting to think that the coin hoard was waiting here 2,140 years until we exposed it”.

According to Dr. Donald Tzvi Ariel, the head of the Coin Department, “The cache, which consists of 16 coins, contains one or two coins from every year between 135–126 BCE, and a total of nine consecutive years are represented. It seems that some thought went into collecting the coins, and it is possible that the person who buried the cache was a coin collector. He acted in just the same way as stamp and coin collectors manage collections today”.

Tendler added, “The findings from our excavation show that a Jewish family established an agricultural estate on this hill during the Hasmonean period. The family members

planted olive trees and vineyards on the neighboring hills and grew grain in valleys. An industrial area that includes an olive press and storehouses where the olive oil was kept is currently being uncovered next to the estate.

Dozens of rock-hewn winepresses that reflect the importance of viticulture and the wine industry in the area were exposed in the cultivation plots next to the estate. The estate house was built of massive walls in order to provide security from the attacks of marauding bandits.

Numerous bronze coins minted by the Hasmonean kings were also discovered in the excavation. They bear the names of the kings such as Yehohanan, Judah, Jonathan or Mattathias and his title: High Priest and Head of the Council of the Jews. The finds indicate that the estate continued to operate throughout the Early Roman period.

The Jewish inhabitants of the estate meticulously adhered to the laws of ritual purity and impurity: they installed ritual baths (miqwe’ot) in their settlement and

Continued



Photo courtesy Israel Antiquities Authority

Ruins of an agricultural estate built by a Jewish family during the Hasmonean period.

Continued

used vessels made of chalk, which according to Jewish law cannot become ritually unclean. Evidence was discovered at the site suggesting that the residents of the estate also participated in the first revolt against the Romans that broke out in 66 CE: the coins that were exposed from this period are stamped with the date “Year Two” of the revolt and the slogan “Freedom of Zion”.

The estate continued to operate even after the destruction of the Temple in 70 CE. “It seems that local residents did not give up hope of gaining their independence from Rome, and they were well-prepared to fight the enemy during the Bar Kokhba uprising”, said Tendler.

“During the excavation we saw how prior to the uprising the inhabitants of the estate filled the living rooms next to the outer wall of the building with large stones, thus cre-

ating a fortified barrier. In addition, we discovered hiding refuges that were hewn in the bedrock beneath the floors of the estate house. These refuge complexes were connected by means of tunnels between water cisterns, storage pits and hidden rooms.

In one of the adjacent excavation areas a mikveh (Jewish ritual bath) of impressive beauty was exposed; when we excavated deeper in the bath we discovered an opening inside it that led to an extensive hiding refuge in which numerous artifacts were found that date to the time of the Bar Kokhba uprising”.

The unique finds revealed in the excavation will be preserved in an archaeological park in the heart of the new neighborhood slated for construction in Modi‘in-Maccabim-Re‘ut. □

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JEWISH
WAR
SUFFERERS

BUTTONS
OF
TEARS
AND
BLOOD

FUND RAISING
FOR JEWISH
WAR SUFFERERS
IN WWI

SHALL
THEY
PLEAD IN VAIN?



By
Ira Rezak
and
Tsadik Kaplan

Numismatists interested in Judaica, or indeed in any other theme, not infrequently find themselves thinking about what the limits of “numismatics” should be with respect to inclusions within their own personal collections. There are people who favor banknotes, many who focus on official circulating coinage, some who like attractive commemorative coins or pseudo-coins even if they were made just for sale to collectors.

Then, of course, there are medal collectors. However, while many conceive of medals only as round

*Poster image courtesy www.judaica-europeana.eu/
Above: A 1917 fundrasing poster issued by the Joint Distribution Committee (previously known as the American Jewish Joint Distribution Committee, formed in 1914).*

“table medals” capable of being held in the hand, others seek out wearable badges and military decorations; some favor “art medals” or even one-sided medallions and plaques of a size more suitable to a wall or mantelpiece.

When it comes to much smaller wearable items, such as lapel pins and pin-back buttons, whether such should even be considered numis-

Continued

Continued

matic at all remains a question, this despite the many similarities of design, iconography and manufacture these miniatures share with more conventional medals. There are, of course, no rules that limit what collectors may collect or that compel thoughts about the proper relationship between the various categories mentioned above.

This brief rumination is by way of introducing the idea that ephemeral collectables, things that were not expected to be preserved for

‘EPHEMERAL
COLLECTABLES
CAN BE A MOST
INTERESTING AND
ADVENTURESOME
COLLECTING OPTION’

very long and so were originally neither produced or imagined as collectables, a category that includes a wide variety of organizational pins and small badges, can be a most interesting and adventuresome collecting option.

Jewish communities and institutions prior to the foundation of the state of Israel were relatively infrequently in a position to issue more substantial medals or decorations, still less circulating coinage, so some collectors of Judaica may well have noticed that much Jewish-related ephemeral insignia survives and that much of it has interesting tales to tell.

During the First World War millions of Jews still lived in “the old country,” especially in the Austro-Hungarian and Russian Empires of

Central and Eastern Europe as well as in Palestine where protracted military campaigns took place. The local authorities on all sides of the conflict in Eastern Europe often displaced, even deliberately expelled Jews from their settled habitations either because of anti-Semitic prejudice or to facilitate troop movements.

This reality, coupled with the fact that the Jews in such war-ravaged zones were often impoverished to begin with, resulted in great hardship,

with hunger, disease and maltreatment combining to cause extreme suffering among Jewish populations.

By the time of the First World War, on the other hand, massive Jewish immigration to the United States for more than 35 years had already resulted in large though not uniformly prosperous Jewish-American aggregations, especially in New York and other major cities.

These recent immigrants still retained close ties to their relatives and communities in the Old World and consequently were deeply concerned for the suffering of their family, friends and co-religionists trapped in the European war, even prior to April 1917 when the United States became militarily involved in the war.

Continued



Celluloid Button - Central Jewish Relief Committee, 31 mm.

Continued

The American Jewish Joint Distribution Committee (later the “Joint Distribution Committee” or JDC) was formed in 1914, amalgamating several earlier Jewish relief organizations, such as the American Jewish Committee and the Union of Orthodox Jewish Congregations of America, with the specific objective of raising funds for the sufferers on both sides of the conflict in the war zones. In fact, similar organizations for aiding war-distressed Jews also existed in the German, Austro-Hungarian, Russian and Ottoman Empires, and in other eastern European countries.

In America, many different charities operated under various names and in fact often overlapped and cooperated. The Central Committee for the Relief of Jews Suffering Through the War (the “Central Relief Committee”), for example, was founded in October 1914 but by November of the same year was absorbed within The American Jewish

Relief Committee, soon to become the JDC.

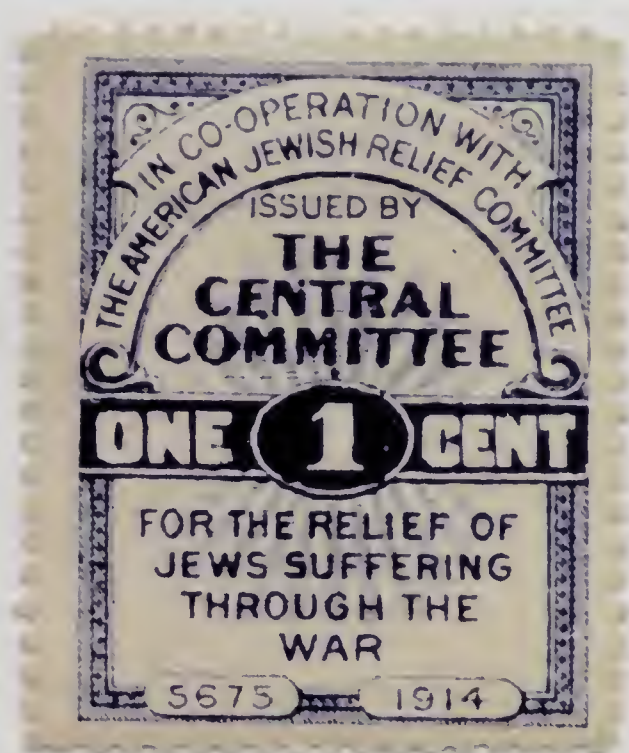
The JDC was directed by wealthy and assimilating notables, principally of German origin, such as Jacob Schiff, Felix Warburg and Louis Marshall, and it addressed its appeals primarily to the established upper and middle classes. Contributions within this group were often quite large, ranging from tens of thousands to as much as hundreds of thousands of dollars.

The People’s Relief Committee for Jewish War Sufferers (PRC), on the other hand, was founded in July 1915 by predominantly secular elements and especially the organized labor groups under the Chairmanship of Meyer London, the Jewish Congressman from the Lower East Side of Manhattan who had been elected on the Socialist Party line.

Though these two major organizations, the JDC and the PRC, and still others, generally collaborated in an often emotional and ultimately

Continued

Stamp issued by the Central Committee & American Jewish Relief Committee 1914, 31 x 25 mm. The stamp is a chit representing a contribution of one cent in the form of a blue and white postage stamp dated 1914; but the date is also given as 5675 indicating that it was printed after the Jewish New Year, that is after Sept. 21, 1914.



Continued

successful fund raising campaign, in contrast to the JDC, the PRC was primarily supported by Yiddish-speaking Eastern Jews such as Abraham Cahan, Louis Lipsky and Shalom Asch, and focused its fund-raising efforts on newer and inevitably less prosperous recent immigrants.

The PRC's publicity accordingly tended to be expressed in Yiddish as well as English issuing their appeals as well as the ephemeral receipts and badges they offered for contributions that more typically ranged from as little as five cents up to a dollar. It was the PRC that appears to have issued most if not all of the lapel badges or celluloid buttons illustrated in this article as publicly wearable signs of individual contributions to the fund-raising campaign.

The Central Relief Committee seems to have produced the earliest quasi-numismatic collectables

for Jewish war relief, albeit under slightly differing names. A chit representing a contribution of one cent in the form of a blue and white postage stamp is dated 1914; but the date is also given as 5675 indicating that it was printed after the Jewish New Year, that is after Sept. 21, 1914.

The issuer of this receipt is given as "The Central Committee in Cooperation with the American Jewish Relief Committee," making clear that it was printed before the American Joint Distribution Committee was founded in November of that same year. A 21 mm celluloid button (shown on the previous page) bearing the slightly different name of the "Central Jewish Committee" at 63 Park Row, New York, displays a sepia-tinged circular image featuring a woman representing America seated against a background of the stars and stripes who extends her hand towards a mass of pleading Jewish refugees.

Continued



Celluloid Button, Central Jewish Relief Committee. 31 millimeters.

Continued

The very same image, though in black, blue and white, appears on an undated but presumably contemporary dime pocket-bank; on the bank, however, the organization's name is given in yet a third form, as the "Central Committee for the Relief of Jews Suffering Through the War."

The bank bears an exhortation that "The Jews Look to America for Help" and, additionally, a Hebrew language statement that translates as "The voice of thy brother's blood cries out to you." This latter quotation slightly varies. The text in *Genesis 4:10* where, in the aftermath of Cain's slaying of Abel, the victim's blood is understood to be crying out to the Lord from the earth.

An item linked textually to the above described bank, though dated somewhat later and lacking any organizational specificity, is a 21 millimeter celluloid badge which carries the very same Hebrew quotation. (Compare both, shown above.)



Although undated, this dime pocket bank bears the image and the same message as other mementos of campaigns for the relief of Jews suffering during World War I.

The badge itself is a colorful item, displaying the stars and stripes of the American flag as well as a central figure in blue and white, colors already associated with Jewish causes. The figure is a bearded man in winter clothing, turned slightly to the left, carrying a child wrapped in a blanket in his right hand and a sack in his left; of this figure, clearly a refugee, more will be said later.

This button also has the same accompanying English language text: "The Jews Look to America for Help." A paper insert on the back of this celluloid badge advertises a particular forthcoming fund-raising

Continued



Celluloid button front "Jews Look to America for Help," March 1916, Boston. 21 mm.



Celluloid button back "Jews Look to America for Help," March 1916, Boston. 21 mm.

Continued

event and is imprinted with the following statement: "Remember, Relief Ball, March 15, 1916, Symphony Hall, Boston," and additionally notes the manufacturer's name: The Whitehead & Hoag Co, Newark, N.J.

An identical celluloid badge is known without the Relief Ball text; the paper insert on the back of this latter badge merely identifying the Whitehead and Hoag Co. as a manufacturer of "buttons, badges, novelties and signs" and displaying a union label that was absent on the item just described. Presumably this variant also dates to about 1916.

The standing figure with child shown on these as well as on other badges to be described subsequently was based upon a statuette sculpted by Jules Louis (Leon) Butensky (1871 to 1947) which was clearly inspired by the plight of contemporary

Jewish refugees.

Known in English as "Exile," but actually inscribed on its base in Yiddish as "Goles" (diaspora), and on some specimens also bearing an additional inscription "They are gone without strength before the pursuer" (*Lamentations 1:6*), this bronze, was cast by the Cellini Bronze Works of New York in 1915 and is known in two different sizes, 13¼ and 26½ inches tall respectively.

One specimen was presented to President Woodrow Wilson and entered the White House collection, another came to the Newark Museum in 1921; at least four other examples have appeared at public auctions in the past 20 years.

Butensky, born in Stolovici, Russia, initially trained with the famous Russo-Jewish sculptor Mark Antokolski (as had also Boris Schatz) before moving to Vienna where he

Continued

Continued

studied at the Imperial Academy of Art and then on to Paris where he studied under Antonin Mercie and Alfred Boucher. He finally settled in New York in 1905 where he lived and worked thereafter. He enjoyed moderate success and, apart from private sales, his sculptures were accessioned by the Metropolitan Museum of Art and by other prestigious institutions.

Butensky's sculpture, "Exile," then was a suitable, even obvious, contemporary image for publicity relating to the People's Relief Committee fund-raising efforts. A Yiddish language handbill, undated but presumably circulated about 1916, passionately advocates for contributions on behalf of Jews suffering because of the European turmoil caused by the First World War. It describes and illustrates a badge it dramatically names the "Button of Tears and Blood."

Remarkably, however, this document, though linked on its reverse side to a nationwide list of local offices of the union of United Cloth Hat and Cap Makers of North America which presumably both underwrote its printing and distribution, gives neither the name nor address of the actual sponsor of this charitable effort. The use again of Butensky's statue as the image for this paper appeal of course strongly suggests a connection to the previously described fund-raising efforts associated with the celluloid button



Statue by Jules Louis (Leon) Butensky (1871 to 1947) that was the source of inspiration for the main image used on many celluloid buttons seeking aid for beleaguered Jews during WWI.

of 1916 and thus to the People's Relief Committee campaign.

The so-called "button" illustrated on the handbill is oval and presents an image of the previously described statue with its principle subject slightly turned and looking toward the left. The base on which the male figure stands is inscribed in Yiddish, "Goles" (Diaspora or Exile). The

Continued

Continued

surrounding inscription is in Yiddish and may be translated as: "Help for the Jewish War Sufferers (War Sacrificial Victims)"

The emotional Yiddish text of the handbill is worth translating in detail:

"This is an enlarged picture of a button that the relief committee is selling to support the war sufferers ('War Sacrificial Victims'). It is an attractive button in gold and blue. It costs a dollar.

Buy such a button and always wear it in your lapel (For ladies it has been made in the form of a pin)

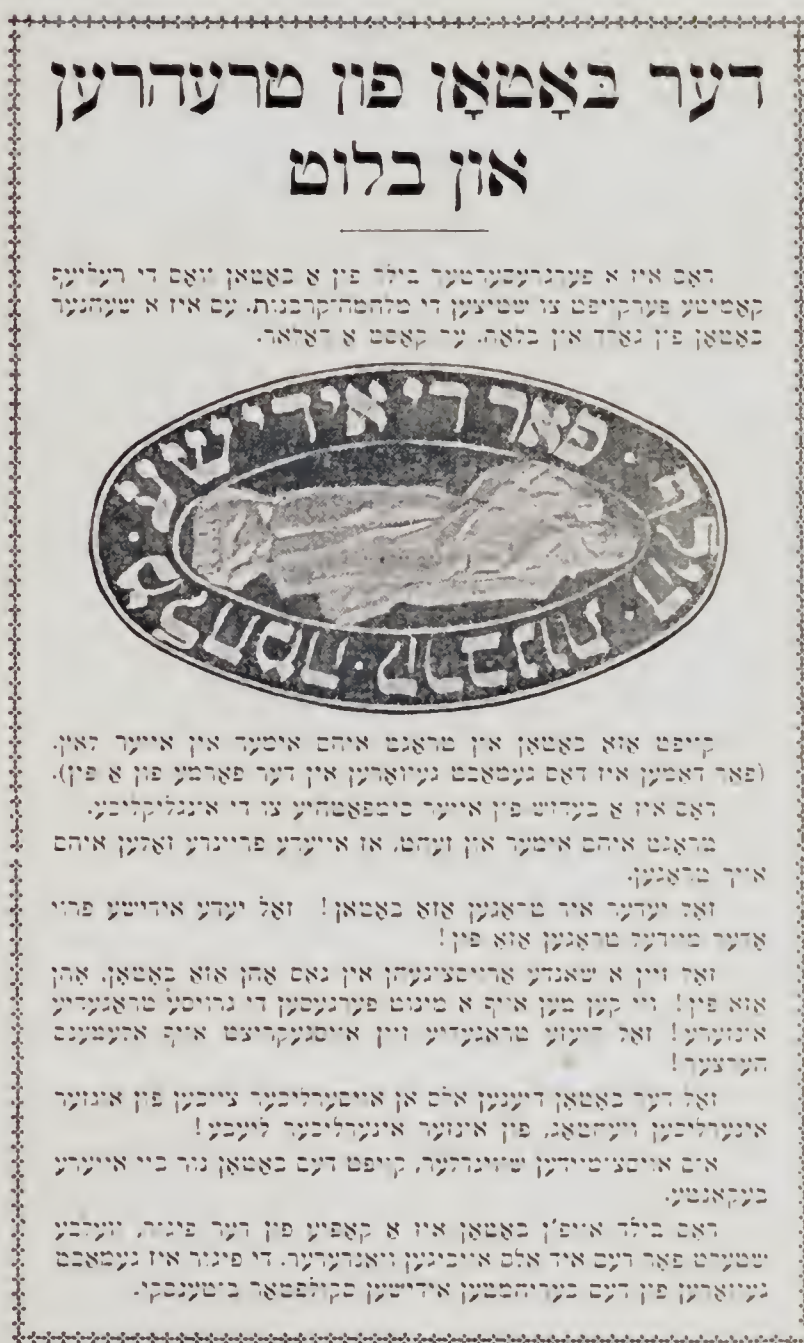
This is a badge of your sympathy for the unfortunate. Always wear it and see to it that your friends wear it! Every Jew should wear such a button; every woman or girl should wear such a pin!

It would be shameful (a "shandeh") to walk in the street without such a button, without such a pin. How can one forget the great tragedy of our people for even a minute. This tragedy should be engraved on everyone's heart.

May the button serve everyone as an external sign of our inner pain, of our inner love.

To foil swindlers buy the button only from people you know.

The picture on the button is a copy



Front of a one-page handbill announcing Jewish War Sufferers Aid" dating from approximately 1916-1917. Original is 118 x 132 mm.

of the figure representing the Jew as an eternal wanderer. The figure was created by the famous Jewish sculptor, Butensky.

Presumably badges exist that are identical to the illustration on the handbill, that is with the text in Yiddish, however at present we have not encountered such a version.

Rather, similarly formed badges,

Continued



Two badges with a design adapted from a Jules Louis (Leon) Butensky (1871-1947) statue shown on Page 20 use different statue perspectives. The first, at left, uses dashes to bracket the word "aid" and the other, right, uses pellets. Both share a common back, below.

Continued

made of brass with a gilt central image and blue enameling, but with the text in English: "Aid for the Jewish War Sufferers," are known and shown here.

There seem to be at least two variants both measuring 17x12 mm and both clearly embossed on their reverse sides with the words "People's Relief Committee."

The first, and possibly earlier variety, circa 1917, shows the word "Aid" bracketed by two lines or dashes that separate it from the rest of the legend. This type shows the Butensky statue with the Yiddish



word "Goles" below, but with the figure seen as facing partially to the right rather than to the left as on the handbill.

A second variety shows the word "Aid" separated from the rest of the legend by simple points rather than dashes. The standing figure on this type is seen turned more fully to the right so that the child carried in his hand now faces the viewer.

Another item depicting the Butensky statue is a green and white paper receipt, measuring 77 x 140 mm, that was given for a donation of five cents to the explicitly named

Continued



A green and white receipt in the denomination of 5 cents given for a donation to the "People's Relief Committee for the Jewish War Sufferers" in both Hebrew and English.

Continued

"People's Relief Committee for the Jewish War Sufferers," the cause being specified in Yiddish as well as in English.

Here, again, the statue is presented within an oval, though in this case the perspective shows both man and child facing slightly to the left, as on the handbill.

Most of the specimens just described, as well as the handbill, which present varying aspects of the Butensky statue, seem to be associated with the PRC fund-raising effort, but two of the celluloid buttons are also iconographically or textually linked to the Central Committee bank.

As already noted, there was much fluidity of nomenclature as well as of imagery in the fundraising efforts for Jewish refugees under discussion. Yet another quite different and undated celluloid of the People's Relief Committee for the Jewish War Sufferers shows the colors of the American flag, but it is not other-

wise graphically related to the items just discussed.

There are many other celluloid buttons associated with contemporary efforts to raise money to alleviate the circumstances of Jews suffering in Europe and Palestine during World War I, but which advertise still other organizations.

Two of these refer specifically to the "Jewish War Relief and Welfare Fund." On Dec. 2, 1917, a dinner honoring Jacob Schiff, who had just personally pledged \$200,000, was held at the Hotel Astor in New York specifically for the benefit of this Fund and attracted more than 600 members of the German-Jewish elite.

One may therefore suppose that the two celluloids described below that textually cite this same charity were issued circa 1917/1918 for the benefit of this particular fund, though as part of the effort of the umbrella organization by then long established as the American Joint Distribution Committee (JDC).

Continued



The 21 mm celluloid badge above left, has as its central image a red heart. The other badge, above right, is similarly sized but has a different organizational title. The badges were issued circa 1917-1918.

Continued

One such badge, 21 mm in diameter displays a simple red-colored heart. The second, the same size, shows crossed flags in full color, to the left that of the United States, to the right a Zionist flag of blue and white horizontally divided, with a gold Star of David superimposed upon it. Both have paper inserts on their reverses indicating that they too are products of the Whitehead & Hoag Company in Newark, New Jersey.

Another similarly sized celluloid, also a Whitehead & Hoag issue, displays similar crossed flags, but shows in addition a young girl with outstretched arms and, below, the text "In Their Name I Plead." Its sponsorship is specified as "American Jewish War Relief," which despite the slight difference in the organizational title, is also very likely a 1918 issue of a JDC subsidiary.

Yet other celluloid buttons bear-

ing still more varied inscriptions and graphics leave unclear whether they were issued formally in coordination with the JDC, the PRC, or other organizations.

One, clearly for local circulation (shown on the following page) and again produced by Whitehead & Hoag, is an oval celluloid blue and white button that illustrates the metaphor of a man and woman.

Both are well dressed and standing on a pier, throwing a life-preserver to a drowning man in the water below.

The inscription - רעקראונ המחלם איד ריפ ויארעפ ווערטינאלאוו - "The Newark Society of Volunteers for the War's Victims," is the name of this obscure group, again using the emotive Yiddish expression "war sacrifices" to describe the refugees as victims.

Another, 32 mm in diameter, in blue and white, has a Star of David,

Continued



Above left: The Newark Society of Volunteers for the War's Victims is the name of the group that issued this oval celluloid badge with its image of a man and a woman throwing a life preserver to a man about to drown in the water. At right, top: a 32 mm badge features a Star of David and the declaration "I Gave for the War Sufferers."

Above, right: The Jewish Relief Campaign sponsored this blue badge, which is distinguished from a similar badge show on the following page, by its "Official" title at badge bottom.

Continued

and a central declaration: "I Gave for the War Sufferers." Sponsorship by the "Consolidated Trades Committee" is specified above while below "American Jewish Relief" is identified as the goal, or possibly an organizational affiliation.

The "Jewish Relief Campaign" was the sponsor of two further celluloid badges, both with blue backgrounds, showing a loaf of bread

with the imperative word "Share" imprinted upon it.

One of these, undated and 25 mm in diameter, shows the loaf of bread colored brown, with the word "Official" added, presumably to indicate its use as an insignia for official collectors of contributions rather than as a badge given to donors.

Contemporary posters of the Jewish Relief Campaign echo and elaborate the imperative motive of sharing

Continued

Continued

one's bread with refugees.

Another closely related celluloid, 21 mm in diameter, with same organizational title, loaf of bread emblem and "Share" motto, with the added date "1919," indicates the continuing need for relief assistance to Jews even after the First World War had formally ended, for strife continued in Poland and Russia well into the early 1920s.

This latter badge bears a paper insert on its reverse indicating that it was produced by the Pilgrim Specialty Co of Malden, Mass.

Finally, we may note a celluloid badge of an entirely different character, produced by yet another company, Ehrman, also located in Malden, Mass.

It's undated, in black and white and 20 mm in diameter. It features a bearded Jewish farmer carrying a scythe walking toward a house, its text is entirely in Yiddish: רעשידיא יד ויא נעמייה רעטיברא יד ראפ פליה סקלאפ רעדנעל המהלם, "Popular Jewish Help for Workers' Homes in the War-Torn Lands."

As we have just noted, war-torn lands is a designation applicable to Jewish shtetls both before and for a considerable time after the Armistice of November 1918.

No doubt other numismatic mem-



Above: A beautifully designed poster from 1918 for the "Jewish Relief Campaign – SHARE".

Below: A celluloid button "Jewish Relief Campaign-Share-1919" 21 mm. obverse



Continued



Above, left: The Pilgrim Specialty Co. manufactured the “bread loaf” badges of the WWI Jewish Relief Campaign. Above right: The farmer with scythe badge translates: “Popular Jewish Help for Workers’ Homes in the War-Torn Lands.”

Continued

orabilia and ephemera remain to be described that reflect and illuminate the great cooperative effort undertaken by the Jews of the United States, rich and poor alike, for the relief of their co-religionists who suffered displacement, discrimination, disease and hunger as a consequence of the Great War.

More than \$10,000,000 was ultimately collected for this cause, a sum that valued in current dollars would more likely approximate \$100,000,000.

The modesty of these badges representing small individual donations to variously named campaigns stands in obvious contrast to this impressive overall result, but each of these rather humble relics represents a personal sacrifice, made mostly by recent, relatively poor Jewish immigrants.

Thoughtful collectors of such ephemeral souvenirs as these may therefore experience a sense of personal contact with the quintes-

entially Jewish response of their forbears to historical events now a century past.

Such memorabilia afford current owners of pride in ownership and depth of understanding to be sure but, beyond that, they continue to serve as tangible reminders of the Jewish tradition of compassion and charity, values we continue to share in our own troubled times. □

Illustrations unless otherwise noted are of specimens in the authors’ collections.

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WARBURG'S UNIQUE MEDAL



A Unique Medal by Victor D Brenner for Felix M Warburg, Chairman of the American Joint Distribution Committee

Felix Moritz Warburg (1871-1937) was a highly successful German-born Jewish banker who emigrated to the United States from Hamburg in 1894, married the daughter of Jacob H. Schiff of Kuhn, Loeb & Co. and was prominent in United States financial affairs as well as in Jewish communal and philanthropic activities. His former Fifth Avenue Mansion now houses New York's Jewish Museum.

He served as Chairman of the American Joint Distribution Committee (AJDC) from 1914 throughout World War I, personally contributing over \$100,000 to New York City's total wartime campaign goal of \$5,000,000.

His efforts as chairman were honored by an apparently unique gold medal, 4 ¼ inches in diameter, that was executed by Victor D. Brenner and presented to Warburg in Decem-

ber, 1918.

The obverse field has the Hebrew text ברכות לראש צדיק "blessings upon the heads of the righteous" (*Proverbs 10:6*) and a menorah enclosed within a circular band bearing the inscription "TO FELIX M WARBURG FROM THE GRATEFUL JEWRY OF NEW YORK DEC 22 1918".

The unusual reverse design displays the arms of the United States within a large Star of David; the Star's six corner angles each contain the capital letter "S" meant to complete the surrounding circular array of words indicating Warburg's attributes as "SYMPATHY. SINCERITY. SERVICE. SMILES. SELF-DENIAL. SACRIFICE".

Though the present location of this medal is unknown, the medal was described and pictured in *The Jeweler's*

Continued

Continued

Circular, volume LXXVII, No. 24, pp. 49 & 51 (January 15, 1919) as well as The Bulletin of the Joint Distribution Committee Representing the American Jewish Relief Committee, the Central Relief Committee and the People's Relief Committee, volume 3, No. 3-4, p.32 (November-December 1918).



Pioneers in Raising Funds for the Relief of Jews Suffering through the War; 1917.

Source: Yeshiva University Archives, Central Relief Committee Collection.

THE BATTLE FOR AMMUNITION HILL

A LEGACY OF BRAVERY AND HONOR



Paratroopers from the Israeli Defense Force assault the bunkers and trenches on Ammunition Hill on June 6, 1967. The four-hour battle was one of the deadliest in the Six Day War, and gave the IDF the high ground necessary to take Jerusalem.

BY JUNE GLAZER

There are two underlying messages visitors to Ammunition Hill usually take away after spending time delving into the site's history. One is about heroism. The other is honor.

In the dark, early-morning hours of June 6, 1967, 115 Israeli paratroopers fiercely fought against an elite battalion of Jordanian soldiers for possession of this strategic hilltop, then an isolated outcrop, only meters away from the divided capital's Old City.

By morning's light, 36 Israelis and 71 Jordanians lay dead, but the hill

was in Israeli hands and the victory led directly to the capture of the Old City. Owing to the bravery of the Israeli paratroopers who fought that night in one of the bloodiest battles of the war, the site became a national memorial symbolizing Jerusalem's reunification. Now, a Jewish National Fund-sponsored heritage site, Ammunition Hill is visited by more than 270,000 tourists a year.

As for honor, a guiding principle of the Israel Defense Forces (IDF) is Tohar Neshek, or "Morality in Warfare." Emblazoned in Hebrew and English on the lobby wall of the

Continued



Photos courtesy Goldberg Auctions

Israel state medal: Ammunition Hill, State Gold Medal, 1987. 15 grams, .750 fine, 30 mm. Also issued in bronze and silver. On the first day of fighting in the battle for Jerusalem, 36 Israeli paratroopers were killed during a night attack to take the Jordanian positions at Ammunition Hill.

Continued

Hill's Visitors Center, an IDF tenet reads:

"The soldier shall make use of his weaponry and power only for the fulfillment of the mission and solely to the extent required. He will maintain his humanity even in combat. The soldier shall not employ his weaponry and power in order to harm noncombatants or prisoners of war and shall do all he can to avoid harming their lives, bodies, honor, and property."

"The IDF ingrains in us that you must always know you are fighting against a man," said Katri Maoz, the CEO of Ammunition Hill who served as Deputy Brigade Commander of the 55th Paratrooper Brigade.

"That you are fighting against a human being, one with a family who was just sent to do a job. You must

respect him, honor his fighting, and respect his body after he dies. *This is our tradition.*"

Outside Maoz's office window, some 400 new paratrooper recruits are rehearsing for their graduation ceremony after eight months of basic training.

The ceremony is the culmination of a week-long, 220-kilometer trek; the last 50 kilometers are walked during the night and Ammunition Hill is reached by dawn. In the lobby and outside in the courtyard, hundreds of family members and friends wait excitedly for the start of the official ceremony.

But back to the past. "The Jordanians fought here in a way that was heroic," Maoz continued. "They fought hard for this place. They were committed to their mission. After the battle, our paratroopers looked upon their own comrades who died, but

Continued



Contemporary photo of the fortified trenches and hardened bunkers atop Ammunition Hill.

Continued

also upon the Jordanians. The battle was very tough and the Jordanians earned their respect.”

The surviving paratroopers buried 17 Jordanians who had been killed in a bunker on top of the hill. They dug a grave with their hands and hung a sign in English that read: “Buried here are 17 brave Jordanian soldiers.”

“After this battle the paratroopers spent hours gathering and burying bodies,” Maoz said. “They could have gone on to fight another battle and seek more glory, but they stayed to honor their enemy.”

“This is what separates us from other armies in the world,” said Alon Wald, director of marketing and events at Ammunition Hill, and

former paratrooper whose father, Captain Rami Wald, fell during the battle. “This is why the Jordanians respect us. They understand that by telling this story, by telling their story, we mutually admire each other.”

Since Israel and Jordan signed a peace agreement in 1994, the former enemies acknowledge a common heritage that includes Ammunition Hill. “Every year, Jordanians come to visit this sacred ground. It’s a memorial for them as well,” Wald said. “It’s amazing to see them and hear about the battle from their perspective.”

Leaving Maoz’s office and climbing to the apex of the hill, Wald told a story about a gruff Jordanian captain who stood at the top and,

Continued



A 1967 photograph shows the close proximity of apartment buildings to the trenches on Ammunition Hill. The fortified site was connected by trenches to a Jordanian Police training academy. In the fierce four-hour battle to capture the hill, 36 Israeli and 72 Jordanian soldiers died. After the battle, in a remarkable display of the guiding motto of the IDF, the victorious Israeli soldiers honored their dead and the dead of the enemy, in a significant show of respect for all as men with families and a country.

Continued

looking out at the new neighborhoods that now surround the site, marveled at the changes that have taken place in the area. “‘You guys,’ the captain said in broken English, ‘if this is what you achieved in the time since taking Jerusalem from us, then maybe it was worthwhile,’” Wald recounted the captain saying.

“To see former combatants -high-ranking officers from both sides - meeting each other, comparing wounds, pulling out their phones to share pictures of their grandchildren, is inspiring,” he added.

Last year, a four-man delegation representing the Jordanian Army came to Ammunition Hill at Maoz’s invitation, to learn about what happened there from the Israeli point of view, and lay the groundwork for future cooperation. Ammuni-

tion Hill is undergoing renovations in preparation for next year’s 50th anniversary of the battle and creating a new museum that will tell the story of the Six-Day War from both sides. Spotlights, of course, will be what happened on the site.

The Jordanians are planning something similar in Amman where an existing military museum is slated for expansion to spotlight the same.

During the two days the Jordanian delegation met with Maoz and his staff, the group took time to tour the stronghold and the current museum, as well as to exchange stories and anecdotes about the battle from their respective viewpoints.

“One of the most poignant moments of the tour came when they stopped here,” said Wald while standing at the Jordanian command

Continued



A contemporary aerial photograph of Ammunition Hill shows the elevation rise above surrounding land, and the central location of the hardened bunkers.

Continued

bunker that held out to the end and where, nearby, the 17 Jordanians were temporarily buried. One of the four original bunkers still standing - pockmarked with Israeli bullet holes - will be renovated for the anniversary celebrations and become a memorial of sorts for Jordanians who visit Ammunition Hill.

“It will commemorate the legacy of two armies that fought each other and now honor each other. They, like us, were part of a mission on behalf of their battalion, their nation,” Wald said.

Among the Jordanian delegation was military researcher Dr. Baker Khazan Almajali, who said: “I see these meetings as building bridges. We want to understand the other and enable the other to understand us.

“We want to maintain peace and the hopes and ambitions of our generation and future generations. We need to always look toward the future, and to live together and create a good future for our kids and grandkids.”

Below the bunker site the paratroopers’ graduation ceremony was finally underway; guests were crowded around the actual battlefield and the red and white flags of the Paratroopers Brigade whipped in the breeze.

Family members and friends stood proudly as they watched their loved ones called up by name to exchange their green training berets for the iconic red berets of the IDF Paratroopers. ▢

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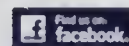
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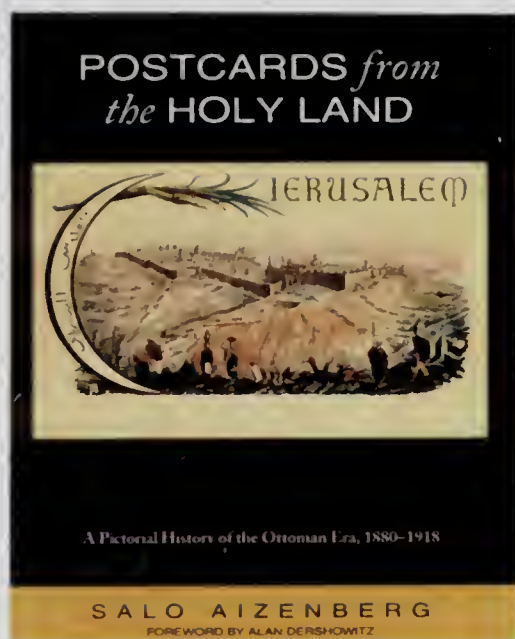
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SIX DAYS OF CREATION

*NEW MEDAL SERIES
FROM ISRAEL DEPICT
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*Photo courtesy Israel Coins
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The first medal in a new series issued by the Israel Coins and Medals Corporation portrays the Six Days of Creation and the Creation of Man, as told in Genesis.



The first two medals in a new set of 24 one-ounce, .999 fine pure silver medals portraying "Scenes of the Bible" are now available from the Israel Coins and Medals Corporation (www.israelmint.com).

The first medal depicts the "Six Days of Creation" and the "Creation of Man" on the obverse.

In the center is an embryonic shape of a man and the words, "breathed into his nostrils the breath of life" (*Genesis 2:7*, in Hebrew), signifying the creation of man from the dust of the earth, the culmination of the Creation on the sixth day.

Encircling the border and in a

clockwise direction, artistic images symbolize all six days of the Creation.

The Creation

The word of G-d brought everything into being: heaven and earth, mountains and rivers, and every living thing. In the beginning, G-d called into existence the heaven and earth. Within six days He shaped a world of order and beauty.

The First Day

On the first day, G-d said, "Let there be Light" -- and there was Light.

Continued

Continued

The Second Day

On the second day G-d made the sky, and called it Heaven.

The Third Day

On the third day, G-d put the earth into good shape. At His command the waters of the earth gathered together at certain places. The waters formed seas and oceans, lakes and rivers, so that in other parts, the dry land became visible.

At G-d's further command, the earth was made to produce all kinds of plants, grass, and trees, shrubs and flowers. Each contained its own seed for further growth and reproduction.

The Fourth Day

On the fourth day, G-d made the Sun, the Moon, and the Stars, to shed light upon the earth. And so He set a time for day and a time for night, a time for the week, the month, and the year, and a time for each of the four seasons.

The Fifth Day

On the fifth day, G-d filled the seas with fishes and other water animals. In to the air above the earth He put many birds of all kinds and colors and sizes.

The Sixth Day

On the sixth day, were created all



The reverse of each medal commemorates "Jerusalem of Gold" and indicates the silver content as 1 oz. fine silver .999.

the other animals, large and small, those that walk and those that creep or crawl on the earth. And towards the end of the sixth day, G-d put a divine soul into a body which He made of earth and clay. This was the human.

To the human G-d granted high mental ability that one could think and reach one's own conclusions. G-d also gave the human the power of speech and He made humans superior to all other creatures of the earth.

G-d placed all the creatures of the earth and the powers of nature in the control of the human.



The second medal in the "Scenes of the Bible" Series pictures Adam and Eve, and the Serpent.

Continued

Continued

The Garden of Eden

And Adam and Eve lived happily in “The Garden of Delight” (*Gan Eden*), which was the best part of the entire globe. They did not have to exert themselves to get their food, for everything was aplenty in the Garden of Eden.

The Serpent

But the happiness of Adam and Eve in the Garden of Eden was not to last long. For, together with them, lived also the Serpent which was shrewder than all the other animals. The Serpent begrudged G-d’s blessing given to Adam and Eve. He envied them the power to rule over the creatures of the world. He, therefore, devised a scheme by which to make the first human beings fall.

The First Commandment

When G-d gave Adam permission to eat the fruits of all the trees in the Garden of Eden, He warned him not to eat of the fruit of the “*Etz Hadaath*,” the “Tree of Knowledge” of good and evil, which stood in the middle of the Garden.

Its fruits were very beautiful. As long as Adam did not eat of it, he was like an angel who does only good and lives forever. The fruit of the “Tree of Knowledge,” however, had the power to fill a man with the desire for both good and evil.



The second medal in the "Scenes of the Bible" series pictures Adam and Eve, and the Serpent on the medal's obverse.

The Plot

The Serpent, knowing this fact, based his plan on it. He met Eve alone in the Garden and asked her cunningly: “Is it true that G-d really told you, ‘You shall not eat the fruit of every tree in the Garden?’”

“Oh, no,” answered the woman. “We may eat the fruit of all the trees in the Garden. But of the fruit of the tree which is in the middle of the Garden, G-d has said, ‘You shall not eat it, nor touch it, lest you die!’”

But the serpent said: “You will not die. G-d knows very well that when you eat the fruit of this tree your eyes will be opened, and you will be like G-d, Who knows both good and evil.”

The First Sin

Eve looked at the tree. Its fruit looked good to eat, pleasant and

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attractive. But her heart warned her not to give up eternal life for the sake of power and pleasure.

She was torn between her desire to eat and her fear of death, and she could not resist the temptation.

She not only ate of the fruit herself, but she also gave some of it to Adam, so that he would have to share her fate.



Images courtesy Society of Medalists/www. medallic.com

Adam and Eve, along with the Serpent are featured on the obverse; Adam suffering is shown on the reverse of this medal by Karen Worth in the Society of Medalists series.

Their Excuse

Suddenly, Adam and Eve heard G-d's voice in the Garden, and they were afraid. They hid behind the trees and bushes. But G-d called to Adam: "Where are you?" Adam replied: "I heard Your voice in the Garden and became afraid."

"Have you eaten of the tree which I commanded you not to eat from?" said G-d. Adam replied: "I am not guilty. The woman You have given me as a companion gave me some fruit of the tree, and I ate it."

Then G-d asked Eve why she had done so, and she too had an excuse,

saying that the Serpent had tricked her and made her eat of the Tree of Good and Evil.

The Punishment

Then G-d turned to the Serpent and said: "Because you have done this, cursed are you from among all creatures, and from among all beasts of the field; on your belly you shall walk, and you shall eat dust all the days of your life."

To the woman G-d said: "Your pain and your trouble will be very great; you shall bear children in pain."

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To Adam G-d said: “Because you have listened to the voice of your wife, and have eaten of the tree which I commanded you not to eat of, cursed be the ground for your sake; with labor you shall eat of it all the days of your life. It will cause thorns and thistles to grow for you, and you shall eat the herbs of the field. In the sweat of thy face you shall eat bread, until you return to the ground, for out of it you were taken; for dust you are and to dust you shall return.”

Expulsion from the Garden of Eden

Then G-d drove Adam and Eve out of the Garden of Eden: where they had everything they needed and desired without trouble. Adam and Eve now had to work; they had to plow the soil in order to get food for themselves.



The new medal series is the latest in a long tradition of medals focused on biblical themes.

For collectors, an excellent contemporary example of this tradition can be found in the annual medals issued by the Society of Medalists.

Karen Worth's 1993 SOM medal depicts Adam and Eve, and the suffering of Adam.

This medal is described as follows on the Society of Medalists' web site: “The ‘Adam and Eve’

sculptured medal created by Karen Worth in 1993 is a riveting — almost hypnotic — piece that captures the circumference of the Eternities and ventures to explain the unexplainable to our Souls. The obverse graphically portrays the coiled serpent succeeding in the temptation of Eve, and her showing of the fruit to Adam. As a consequence of both Adam and Eve partaking of the Tree of the Knowledge of Good and Evil, they were cast out, and angels with flaming swords were set to guard the Tree of Life and the gate to the Garden.

"The reverse is a stark representation of the Retribution of God toward those who would disobey His laws. Adam is shown suffering the fires of Hell, yet is finally snatched from this torment by a winged heavenly Being. The agony and the ecstasy ...

"American sculptor, Karen Worth, was elected a fellow of the National Sculpture Society in 1960, and designed her first medal for the Society of Medalists in 1963. Since that time, she has designed more than 600 coins and medals.

"Karen has been awarded the American Numismatic Society's [J. Sanford Saltus Award for] Signal Achievement [in the Art of the Medal], and the [American Numismatic Association's Numismatic Art Award for Excellence in Medallic Sculpture]." □

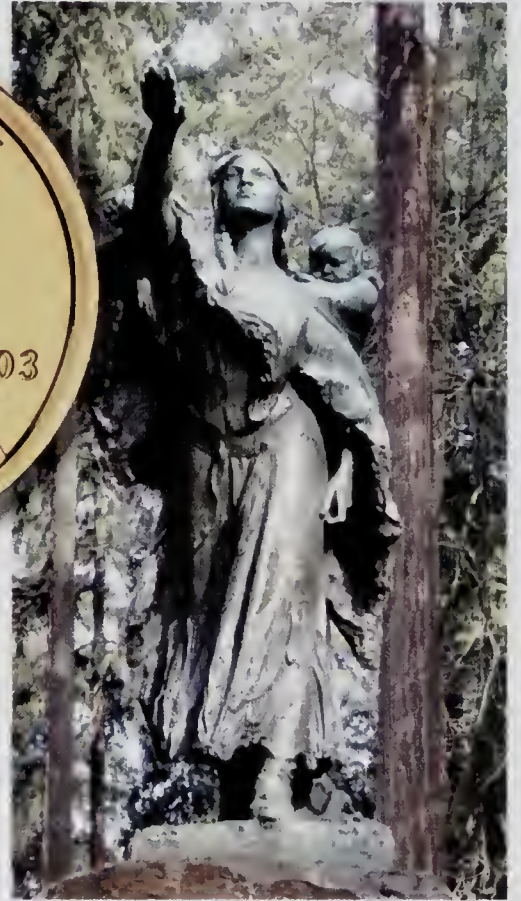
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SEEKING SACAGAWEA

YOUNG SHOSHONE WOMAN GUIDED HISTORIC EXPEDITION THROUGH UNKNOWN TERRITORY

*THE LEWIS & CLARK
EXPEDITION
EXPLORED THE NEWLY
PURCHASED LOUISIANA
TERRITORY FROM
1803 TO 1806.*

BY
ANDREW PERALA



United States Mint; Wikipedia

An elegant portrait of Sacagawea on the U.S. one-dollar coin honors an extraordinary person in U.S. history. Above, at right, a bronze statue honors Sacagawea in a Portland, Oregon city park.

In 1997, the United States Treasury department made a rare admission in testimony before a federal Congressional committee: a modern circulating coin program - the Susan B. Anthony dollar - was a colossal failure. In large part because the one-dollar coin was struck in the same composite metal and was almost the same size as a U.S. 25-cent coin or quarter, no one had been using them. Rack upon rack in the basement vault of the Federal Reserve banks were filled to bloated capacity with millions of Anthony dollars.

The Mint wanted a replacement dollar coin. But by the time Treasury officials testified before Congress, the stockpile was shrinking. The U.S. Post Office had installed postal stamp vending machines that accepted one-dollar coins in lobbies nationwide.

Treasury officials were thus placed

in the odd position of acknowledging the failure of one-dollar coins to be accepted by the American public at the same time there was a shortage of the coins.

Congress approved the request, fulfilling a necessary legal requirement for U.S. coinage before the Treasury department could begin the process of instituting a new coin into circulation.

Within two years, the first new dollar coins, of a composite gold-colored metal alloy, were struck at the Philadelphia Mint. They were placed into circulation in 2000.

The new dollar coins featured the

Continued



Images courtesy United States Mint

The unpopular Susan B. Anthony dollar coin was last struck in 1999. The Federal Reserve has more than one billion dollar-coins stored in vaults around the country.

Continued

portrait of Sacagawea on the obverse, and a flying eagle on the reverse.

The “Gold” or “Sacagawea” dollar, as it was soon dubbed, featured the first Native American woman on a U.S. circulating coin.

The decision to place Sacagawea on the coin’s obverse required the U.S. Mint to conduct a public

contest to nominate a personage to be portrayed on the new coin’s obverse.

New Jersey former furniture manufacturer, film producer Denis Bieber (1973’s *Maccabi Games*, 1979’s “Freedom Road” with Muhammad Ali) heard about the Mint’s call for portrait suggestions.

For Bieber, there was only one person - as yet unrecognized on U.S. coinage - for the Anthony dollar replacement: Sacagawea.

“She participated in one of the most meaningful votes in American history,” Bieber told *The Shekel* by telephone from his Los Angeles home.

Wait - what? The young Shoshone woman, carrying an infant, who guided the Lewis and Clark Expedition through some of the more challenging Native American territories more than 200 years ago?

“Yes,” Bieber

said. “She was a very feisty woman. When the expedition was caught in a big storm on top of the Sierra Nevadas (mountains), the question was raised whether the expedition should return to Washington, D.C., and failure, or risk it all and continue on to Oregon and the Pacific.

“The question was put to a vote and Sacagawea was included.

“She participated as a woman in

*DENIS BIEBER
DOESN'T KNOW WHY
HE CAMPAIGNED FOR
SACAGAWEA
TO BE HONORED
ON THE NEW
U.S. DOLLAR COIN
OTHER THAN:
“IT JUST FELT RIGHT”*

Continued



Denis Bieber, above, campaigned for a portrait of Sacagawea to be on the obverse of the new one-dollar coin. Artist Glenna Goodacre created the now iconic image.



Continued

one of the most meaningful votes in American history.

“Sacagawea deserved recognition.”

Bieber has never collected coins. He did collect the early stamps of Israel as youngster - “corner blocks, full pages, from 1953 to 1980” - and those miniature works of art and culture entranced him. But when that heirloom was stolen, Bieber didn’t want to collect anymore.

At the time of his campaign to nominate Sacagawea, Bieber was a producer of documentaries and commercial film. He knew the importance of iconic images in capturing the public’s imagination.

Bieber wrote to his U.S. Senator, Frank Lautenberg (D-N.J.), suggesting Sacagawea’s portrait for the new dollar coin and asking for the Senator’s support. The response was fast and a big affirmative, Bieber said.

“I had supported the reasons for my suggestion. And I quickly got a letter back from Lautenberg and I got a letter from the White House and they liked it

and were going to forward my suggestion to the Mint.”

Armed with two high-powered letters of support, Bieber then wrote to the Mint, and enclosed copies of the letters, offering his Sacagawea suggestion.

Anticipating that the call for public input would suggest other great Americans, Bieber was hopeful but not 100 percent confident his suggestion would be selected.

He had reason to worry. As reported in *Coin World*, other finalists included Eleanor Roosevelt and black aviation pioneer Bessie Coleman.

About 120 suggestions were submitted to the Mint, a number Bieber thought surprisingly low.

The committees charged with winnowing the suggestions to one, arrived after much debate to the choice of Sacagawea.

The actual wording of the decision to suggest Sacagawea to higher-ups at the Mint and then Treasury, was phrased carefully

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because there no known portrait of Sacagawea. Thus, the new coin’s obverse would “depict Liberty as represented by a Native-American woman inspired by Sacagawea.”

The Mint would be through a design phase of potential portraits to depict Sacagawea as it would be seen on the new coin’s obverse, and a reverse carrying traditional design elements on U.S. coins. Six designs - three obverse and three reverse - were forwarded to Treasury secretary Robert Rubin.

As Beth Deisher reported in *Coin World*, “Five months later and to the beat of American Indian drums in a special White House ceremony ... the selected obverse was announced to be the work of Santa Fe, N.M. artist-sculptor Glenna Goodacre.” The design featured an imagined portrait of Sacagawea, modeled by a young Shoshone woman Randy L’Teton, in a three-quarter pose, “looking back over her right shoulder with her infant son, Jean Baptiste, strapped to her back.

“The winning reverse design was the work of U.S. Mint Sculptor-Engraver Thomas D. Rogers Sr. His design captures an eagle in full flight, its wings sweeping across the reverse field, and surrounded by 17 stars.”

Determined to distance the Antho-



The reverse of the Sacagawea dollar, above, was designed by U.S. Mint Sculptor-Engraver Thomas D. Rogers Sr.

ny dollar fiasco, and mandated by the “United States Dollar Coin Act of 1997”, the new dollar coin was struck on a new metal composite coin blank that gave the Sacagawea dollar a golden color though it contained no actual gold

One of the big problems with the Anthony dollar had been its size similarity to a U.S.

quarter-dollar coin, struck on a coin blank of laminated copper-nickel over a pure copper core, the same metal as the quarter.

Before the new dollar coins entered circulation in 2000, the Mint engaged in a Public Relations full-court press. With a new look and a new direction in portraiture, the Mint sought massive public approval for the new dollar coin.

The Mint announced a two-coin

Continued



"Treaty with the Delawares" reverse of 2013; Native American one-dollar series.



The "Native Hospitality" reverse of 2014 for the Native American one-dollar series.



"Mohawk Ironworkers" reverse, 2015, in the Native American one-dollar series.



The Navajo "Code Talkers" reverse 2016; the Native American one-dollar series.

Continued

giveaway in one million boxes of General Mills breakfast cereal. All would have a year 2000 Lincoln one-cent coin, and four boxes in 10,000 also would contain a new Sacagawea dollar coin.

Also, the Mint announced that two major national retailers had agreed to begin accepting the new Sacagawea dollar in daily commerce. A four-month national ad

campaign to run in print, and on radio and television, also was announced.

Despite this unprecedented PR campaign, the response was underwhelming.

Production at all three mint facilities went into high gear in 2000. Through 2001, the Mint struck more than 1.4 billion Sacagawea dollars. But most of them never left consumer-bank vaults.

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Unwanted, unsought, the new Sacagawea dollars took up precious space in daily banks of commerce. Soon, the banks returned them to the Federal Reserve bank from which they'd been monetized upon issuance.

Storage became a major problem at the Feds. In 2002, mintage of circulating coins stopped, with just some seven to nine million annually limited to Circulation and Proof sets for collectors.

By 2008, the Sacagawea coin - now recognized by many collectors as a beautiful tribute to a truly inspirational young woman - was no more.

Beginning in 2009, the Mint re-branded the Sacagawea dollar coin as the Native American series. Sacagawea's portrait still graced the obverse, but a new reverse was designed and struck each year.

The new series, in the words of the enabling legislation, recognizes the historic and many other "important contributions made by Indian tribes and individual Native Americans to the development of the United States."

And, as with the seminal Sacagawea series, after two years circulating coin issues ceased. All Native American series coins struck since 2011 have



Sacagawea was depicted on a 29-cent United States postage stamp in 1994.

been for collector sets only.

The Presidential dollar series, begun in 2007 with circulating as well as collecting coins struck, followed a similar pattern. No circulating Presidential dollar coins have been struck since 2011, only collector set coins.

Even with, or more accurately, especially because of low public and political interest in supporting U.S. dollar coins, Denis Bieber believes the Sacagawea series is, and should remain, an important part of U.S. coinage.

"We live in a very strange time right now," he said.

"And women like Sacagawea deserve to be honored." ▢

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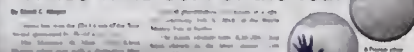
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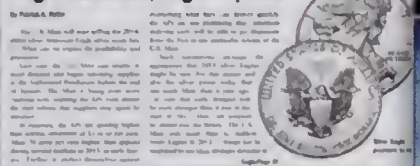
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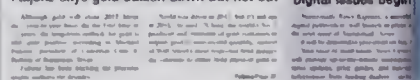


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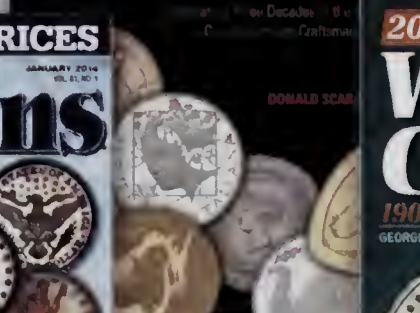


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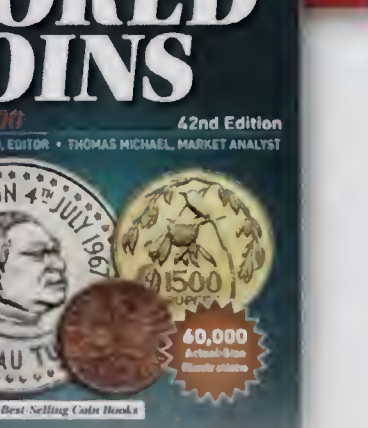
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